

KILLER OF DEMONS
ISSUE TWO (OF THREE)

"HELLACRAZY"

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MARCH 27, 2007
DRAFT 1.0

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PAGE ONE

NO ART.

FULL PAGE OF BLACK, WITH CAPTION:

THIRTEEN HOURS FROM NOW!

PAGES TWO AND THREE

DOUBLE PAGE SPLASH!

WIDE PROFILE on the THREE CARS:

Dave hangs out the window of a TAXI, being driven by Uriel. He's battling SATANISTS with a sword and uzi as they fly down the street (in a mid-air jump) at 90 miles an hour through the city, being chased by two other cars full of Satanists.

It would make Steve McQueen weep with joy.

NO DIALOGUE;

PAGE FOUR

1

DAVE'S ROOM AT THE ASYLUM. CINDER BLOCK WALLS, PICTURES of KITTENS and BABIES bolted onto those walls. MOTIVATIONAL POSTERS here and there.

This entire pages is from DAVE'S POV – he's sitting in the corner on the floor.

FLOP and ERIC are sitting in folding chairs, we're looking slightly up at them. Flop is smoking three cigarettes, and looks like this is perfectly normal. Eric is looking around at the room, scowling.

FLOP; ...and then Kent said that there might be an opening in management! And that he liked my initiative! He said I should try unfiltered, or maybe snuff!

FLOP; But then he started talking about making MOVIES about snuff, and I'm all like, 'what?!' I mean, snuff films? Do people really watch movies about snorting tobacco?

ERIC; This is *\$#@ing #@\$%\$^, Sloan. When are you coming back to work? \$(*%ing sabbatical, my @\$\$.

2

THE BROTHER comes to visit, but just talks about his game. And Battlestar Galactica.

MIKE; So then I swear to god, Adama jumps Galactica RIGHT INTO THE ATMOSPHERE!! It was freaking awesome.

MIKE; Oh, damn, did I tell you that my guild just went to war with a pedophile guild? It's insane.

3

The GIRLFRIEND comes to visit, actually concerned about him - but she's overly freaked out. About something we don't know yet.

RACHEL; You know I love you, right? I'd do anything for you.

RACHEL; Anything, Dave. We're in this together now. Forever.

RACHEL; I won't let them take you.

4

And URIEL, with bloody bandages over his wounds from Satan, floats before us looking annoyed, shaking his head in disbelief.

URIEL; You goddamn PUSSY.

PAGE FIVE

1

BIG - REVEAL DAVE in a straight jacket, in the insane asylum. He's on the floor in the corner, looking annoyed.

CAPTION; NOW.

DAVE; I'm ignoring you.

2

Uriel's impressed - he knew Satan was a smooth talker, but wow.

URIEL; Jesus.

URIEL; I knew Lucifer was a smooth talker, but wow.

PAGE SIX

1

RACHEL'S KITCHEN, as seen in the end of ISSUE ONE. CLOSE on a bottle of TEQUILA, pouring into a shot glass. The hand holding the bottle is SATAN's.

SATAN (OFF); See, Dave, the thing is... the thing is you're insane.

URIEL (OFF); Don't listen to him, Dave!

2

TIGHT ON SATAN, smiling. Not an evil smile, but a friendly one.

SATAN; You had a psychotic break. You started hearing this little guy telling you to kill people.

SATAN; Not demons, Dave... innocent people. It's textbook craziness.

3

CLOSE ON URIEL, still impaled to the TABLE by Satan's fingers. He's craning his neck to look to Dave, yelling for him.

URIEL; You were chosen by GOD, Dave! Don't listen to this *%\$&er! Look at him! It's SATAN!

(CONT'D)

4

WIDE ON THE TABLE. Satan sits across from Dave, his hand on the bottle ready to pour another shot. It looks very friendly.

SATAN; That's what all the serial killers say, Dave... you know that. Dahmer and Macy said they were chosen by God, too. But you know better, don't you?

DAVE; What about you? Are you real?

URIEL; Hell yes, he's real!!

SATAN; Nope. I'm part of your crazy. If you looked in a mirror, you wouldn't see me in it.

DAVE; There's no mirror in here.

5

ON DAVE, knocking back the shot. He looks at peace. Like he's learned the meaning of life.

SATAN; Exactly! I'm the part of you that knows how bad you've lost it. You've always known.

SATAN; Seriously, Dave... go check yourself into a mental institution.

DAVE; I'm crazy...

DAVE; I'm crazy! It all makes sense now! Thank GOD!

PAGE SEVEN

1

EXTERIOR SHOT – LAZY DAISY HOME FOR THE FUNDAMENTALLY DERANGED. The building looks like the creepiest freaking place you've ever seen, but has really, really nice landscaping.

A sign in the F.G. gives the name of the institution, as well as their slogan; 'We're Committed to Mental Health!'

URIEL (OFF); You're not crazy, Dave!

2

INSIDE – the REC AREA. Two human patients in BATHROBES and PAJAMAS are playing PING PONG. But they're being watched by two DEMON ORDERLIES. One of the players is facing the wrong way.

URIEL (OFF); Will you stop!? Look around you, this place is combing with DEMONS!

URIEL (OFF); You have to kill them!

3

THE TV AREA. Patients wander around aimlessly, all human – but the entire staff – nurses, guards, orderlies – are all DEMONS. It's craft time, and one patient is trying to EAT a MACARONI DUCK, while another is using PASTE to PASTE TONGUE DEPRESSORS (the sticks) all over their body.

DAVE (OFF); He said you'd say that.

URIEL (OFF); Well... you do! You have to kill them! That's your job! That's my job!

URIEL (OFF); But we have to get out of here! It's a trap, or something.

4

PROFILE – WIDE ON A HALLWAY. Dave passes by a DEMON pushing a FOOD CART, while Uriel chases him.

URIEL; Or not, I don't know. Either way, it's creepy. These nuts are weird.

DAVE; You're not real. I have to go... it's time for counseling.

5

CLOSE on URIEL, throwing his baby hands up in frustration.

URIEL; I AM TOO REAL!!

URIEL; God, I hate this place.

PAGE EIGHT

1

Like a scene from a LAW and ORDER interrogation room, Dave sits in his straight jacket inside a small room at a table. There's an institute PSYCHIATRIST sitting across from him. There's a WINDOW in the room behind Dave.

There's a PAD of PAPER and a MONT BLANC ink pen on the table.

PSYCHIATRIST; ...so when you imagine someone is a demon, and feel like killing them, how does that make you feel?

DAVE; Um, bad?

PSYCHIATRIST; Bad? Or sexually aroused?

2

CLOSE ON DAVE, intently watching/listening to the psychiatrist, ignoring URIEL in the f.g., waving his hands and trying to get Dave's attention (his back to us).

DAVE; What?! No!

URIEL; Psychotherapy is the devil's work, Dave! Dave! Are you listening to me?

DAVE; No. I mean, no, Doctor.

3

ON THE PSYCHIATRIST, talking up a storm.

PSYCHIATRIST; Oh, I'm not a doctor, ha ha! I'm--

SFX; --VRRRRREEEEEEEEEEEEEEEEEEEE

DAVE; WHAT? I CAN'T HEAR YOU!

PSYCHIATRIST; **blablablah, blah. Blah blah blah...**

4

ON DAVE, trying to listen. Frustrated, pissed.

SFX; REEEEEEEEEEEEEEEEEEEEEEEEEEEEEEE

DAVE; WHAT?

PSYCHIATRIST (OFF); g;elig, ehgieg ghi rghirgg gnk wenwng wgin ghiwor rgi ir gworg eoirghg.

5

FROM OUTSIDE THE WINDOW, looking up at DAVE as he looks out and down. On the SECOND STORY.

SFX; REEEEEEEEEEEEEEEEEEEEEEEEEEEEEEE

6

REVERSE – DAVE’S POV – A DEMON. The demon is dressed up like a GARDENER, and has got a leaf blower going full blast as he cleans up the grounds.

SFX; VRM! VRM! VREEEEEEEEEEEEEEEE!

7

ON THE PSYCHIATRIST. Still talking as if nothing was happening. In the FOREGROUND, Dave is picking up the Mont Blanc pen with his TEETH.

SFX; REEEEEEEEEEEEEEEEEEEEEEEEEEEEEEE

PSYCHIATRIST; And you’ll find, after time, that you can master these feelings. The rampaging sexual urges you feel will always be there, but you’ll control them, not the other way around.

PAGE NINE

1

HIGH ANGLE – LOOKING DOWN ON THE DEMON GARDENER. He looks up at the window (OFF) in shock.

SFX; CRASH!!

DEMON; Oh, crap.

2

SPLASHY! KRASH! With murder in his eyes, Dave comes jumping out of the second story window with pen in mouth, still bound in the straightjacket!

NO DIALOGUE;

PAGE TEN

1

Dave is being pushed down a hallway by a DEMON NURSE. He's strapped to a dollie, still in his straightjacket. Which now has BLOOD STAINS on it. Uriel is flying after him, but Dave is ignoring him.

DAVE; It was a mistake. Nothing has changed.

URIEL; Mistake?! It was beautiful, Dave!

URIEL; Admit it! It felt right!

DAVE; Killing people is wrong.

2

Another demon nurse lifts a DIXIE CUP to Dave's mouth, administering his daily MEDS. Uriel is behind Dave, right over his shoulder. Dave ignores him.

URIEL; THEY'RE NOT PEOPLE!

URIEL; They're demons from hell! A demon from hell is giving you meds right now! How does that make you feel?! Huh?

URIEL; CHEEK IT, DAVE! DON'T SWALLOW!

3

Dave sits in a chair in the COMMON ROOM, his back to us. He's looking up at a TV which is behind a cage (for the TV's protection). He's watching TELETUBBIES.

And Uriel is right there by his side, talking right into his ear. Dave ignores him.

URIEL; Think about the good times, Dave!

URIEL; Remember that time, with the machete?

URIEL; REMEMBER THE BLOOD, DAVE!!

4

Dave is standing in front of an EASEL, doing watercolor paintings, holding the brush with his mouth. Uriel is sitting on top of the easel, but Dave is ignoring him. Uriel is looking down at the painting.

URIEL; Is it me? Don't you like me anymore?
Is that it?

URIEL; Aren't we buddies? Huh?

URIEL; Was I too mean? I just see so much
potential in you, Dave. I yell because
I care!

PAGE ELEVEN

1

CLOSE ON DAVE and URIEL. Dave sits on a COUCH in the common area, and Uriel sits beside him.

URIEL; It's just... think of the mission, man!
It's so important. And Satan cheats!
We don't get to cheat.

URIEL; There's hundreds of thousands of demons
here. But only one angel. Me. Is
that fair?

2

TIGHT ON URIEL, depressed. He's slouched back on the couch, totally given up.

URIEL; No, it's not fair. But do you care?

URIEL; Fine, you want to give up? I give up,
too. You want to pretend you don't see
the demons? Go ahead!

CRAZY LADY; I see them.

3

WIDE ON THE COUCH – there's another mental patient, a GIRL, sitting next to Uriel, looking down at him. Uriel is looking at her, totally shocked.

DAVE; What?

URIEL; What?

CRAZY LADY; Your fat baby is right. This hospital
is run by demons. They're everywhere.

4

INCLUDE DAVE – he's looking at the girl too, also shocked.
A jubilant Uriel floats beside him.

DAVE; You... you can see them, too?

DAVE; That means... that means I'm not crazy.

URIEL; SEE! SEE!

5

DAVE'S POV - The mental patient smiles, jabbering away, but
Uriel slaps his hands over the patient's mouth while
smiling at Dave, trying to stop while he's ahead.

CRAZY LADY; You know who else is here?
 Snuffalumpagus.

CRAZY LADY; He keeps trying to have sex with me,
 and HRMPH!!

URIEL; Whoa! Okay, that's plenty.

URIEL; Dave, how about we get the *\$(@ out of
 Here?

PAGE TWELVE

1
TIGHT ON A DEMON'S HEAD! Dave's FIST is in shot, having
just broken the demon's jaw off with a NIGHTSTICK, stolen
from the demon guard.

SFX; CRACK!!

DEMON; Glurf!

2
WIDE – Night at the asylum's front gate, Dave is kicking three Demon security guard asses with the nightstick and awesome kung-fu kicks. Like a shot from the 'Matrix'.

DEMON GUARD 1; KILL HIM!!

3
HIGH ANGLE – looking down on the grounds as Dave runs away
from the asylum, with Uriel in two. The moon is out,
lighting their way.

NO DIALOGUE;

4
ON URIEL, looking back – a little horrified at what he
sees.

URIEL; Eek.

5
URIEL'S POV — CLOSE on a second story window. The GIRL
PATIENT who believed Dave is standing at the window, sadly
waving goodbye to them.

And behind her is SNUFFALUMPAGUS, with a sinister look to him.

NO DIALOGUE;

PAGE THIRTEEN

1

TIGHT on an image of DAVE, doing a cool one handed leap over a brick wall, escaping the Asylum.

SATAN; Well, THAT's disappointing.

2

WIDER – we're in HELL. SATAN is watching the image, which is magically shown in a FIRE that hovers before him. Hell is like a cave. But with people being tortured by demons inside it.

Satan's talking on a cel phone as he watches, and holds a red hot fireplace POKER with his free hand, very casually.

SATAN; It's me. Yes, yes, hail me.

SATAN; I have a job for you.

SATAN; The Killer of Demons.

3

Satan is still talking on the phone, now next to a HUMAN chained to a wall. Naked. There's a black CENSORSHIP bar over his genitals.

SATAN; Yes, that one. There's only one.

SATAN; Yes, I know it's stupid, but that was the deal they agreed to. That's why we're winning.

4

CLOSE ON SATAN, still casually talking on the phone as he jams the poker into the guy's balls. The guy's eyes go wide and he sweats. Smoke is coming up from his groin. We can't see the poker, only the guy's reaction, which should make me laugh. Satan's not even looking at him.

TORTURED GUY; GUK!

SATAN; Don't fail me. You are my most skilled assassin, my most favored human. Do this for me, and you will have a special seat at my side in hell.

SATAN; Yes, after you die. Not now.

5

THE STRIP CLUB FROM ISSUE ONE. CANDY the underage stripper is on stage, taking the phone call from Satan as she pole dances. Her phone is PINK with flowers and jewels painted on it.

CANDI; I'm on it.

CANDI; Hail, Satan.

PAGE FOURTEEN

WIDESCREEN PANELS!

1

CAPTION BOX, like the black panel with white type we did in issue one, for the flashback.

CAPTION; CANDI.

2

CANDY'S BEDROOM. BIRD'S EYE VIEW – Candy wakes up in bed, still lying down. She stretches, wearing the girlies pajamas ever. Her bed has pink sheets, and there's a stuffed unicorn and a stuffed rainbow on her bed beside her. She looks totally normal.

CANDI; *YAWN!*

3

CANDY'S BATHROOM. Looking directly into the mirror. Candy is brushing her teeth while dancing to a cheesy pop tune, wearing iPod headphones. She looks adorable.

CANDI; "...the reason I breathe is you, boy you got me blinded, oh baby baby..."

4

A CLASSROOM. Candy is in a school uniform, skirt and high socks, etc. She sits at her desk, raising her hand to answer a question. Other kids are in desks around her in the b.g. Girls hate her, guys want her.

CANDI; Ooo! Ooo! Call on me! I know!

5

THE STRIP CLUB. Candy is now lap dancing on some 50 year old guy. It's so wrong.

CANDI; I've been naughty, so naughty. I need to be spanked!

CANDI; Do you like that? Do you?

OLD PERV; Take my wallet.

6

THE WOODS. Dark, moonlit night in the middle of a forest clearing. Candy stands in the center of a circle of robed and hooded SATANISTS, pulling a knife through the throat of a GOAT that she holds up in the air. Blood pours down on her ample bosom, and she gives a wide eyed, insane laugh.

CANDI; WITH THIS BLOOD SACRIFICE, WE PLEDGE OUR SOULS TO THE DARK PRINCE!

CANDI; HAIL, SATAN!

SATANISTS (ALL); HAIL, SATAN!!

PAGE FIFTEEN

1

OUTSIDE THE STRIP CLUB. High overhead shot of the building/parking lot. It's 3AM, everyone's leaving. The neon sign reads "SMUTTY'S"

CANDI (OFF); Gather the Satanists.

2

Candy stands outside the front doors to the club, impatiently waiting for her ride as she talks on her cel phone. Behind her, to the side, is one of the bar patrons, TOM MAUER. He's trying to ask her out.

TOM; Hi, um, Candi? It's me, Tom.

CANDI; The target is a white male, mid-20's, blonde hair, possesses some kind of power of God.

3

SAME SHOT, but now Candy is digging in her little clutch bag, trying to find something, holding the phone between her ear and shoulder.

TOM; Do you remember earlier when you said you loved me, and wanted to marry me and have babies with me?

TOM; You meant it, right? I mean, of course you did.

CANDI; Well, yeah. That is the tricky part, isn't it? I don't know, super strength? Maybe he shoots beams of God's light out of his ass, it doesn't matter. We've gotta kill him.

PAGE SIXTEEN

1

OUTSIDE DETROIT, MICHIGAN. Dave and Uriel run through an open field, like cliché escaped convicts. Two DOGS are chasing them by the moonlight.

DAVE; So what's our next move?

URIEL; Hmm, I don't know. 'Kill all demons,' maybe?

2

NIGHT. A CAMPFIRE. Dave sits in front of it, a blanket around him while Uriel warms his hands on the other side.

DAVE; I have to be careful. No one believed me, but I gave a full confession.

DAVE; If I just start killing everyone around me, they'll come after me.

3

The DETROIT SKYLINE. Dave and Uriel's backs are to us as they face the city. The SUN is rising over the city, illuminating it.

DAVE; The asylum must have reported my escape, the cops are probably looking for me right now!

4

DAY. An ALLEY. Dave is peeking around a corner, looking out into the city. Uriel is by his side, floating near his head and rolling his eyes.

DAVE; And if the cops know, then Rachel will find out.

DAVE; And then she'll dump me!

5

TIGHT ON URIEL, frowning as he considers this.

URIEL; I have to tell you, Dave... no loss.

URIEL She seems kind of weird anyway.

PAGE SEVENTEEN

1

THE POLICE STATION – CLOSE ON RACHEL. She sits at her desk, in uniform. She looks freaked out. Suspicious and paranoid, but mainly a wide eyed freakout.

RACHEL (small, to self); It's okay... everything's going to be okay...

2

PULL BACK FROM RACHEL, WIDER ON THE POLICE STATION. There are COPS everywhere, all around her.

RACHEL; ...I can do this... no one knows...

3

AARON, a friendly, young male cop, passes by, startling Rachel as he talks to her.

AARON; RACHEL!

RACHEL; AAAAHH!

AARON; Hi! Did you hear?

RACHEL; No, why would I hear anything?

4

Aaron stands by Rachel, who looks up at him.

AARON; The guy, the witness to the White Castle massacre, the one who was going to give us a sketch of the killer?

AARON; Dead! Someone killed him, execution style!

5

OTS AARON, looking down at Rachel. She's got a super fake expression on her face. Trying to be angry and disappointed, but just coming off weird.

RACHEL; Dammit! We were so close.

RACHEL; Guess we should just give up, huh?
 Huh?

PAGE EIGHTEEN

1

CAPTION BOX, white type on black background.

CAPTION; WHAT RACHEL SAW.

2

BLACK

RACHEL; Dammit, Dave... normal people keep their
 toilet paper next to the toilet.

3

FROM INSIDE A CLOSET, we see that Rachel has just opened the door. In the foreground is the silhouette of like a hundred medieval weapons, just thrown in the closet as if someone was cleaning in time for company.

RACHEL; There's no way I'm moving in here,
 we're keeping my apartment. I'm
 telling him that when he gets—

4

REVERSE — on the WEAPONS. They're all bloody. And there are WHITE CASTLE BOXES LITTERED AMONG THEM!!

NO DIALOGUE;

5

TIGHT ON RACHEL, her mind snapping as she figures it out.

RACHEL; Oh, no.

PAGE NINETEEN

1

CLOSE ON AARON, laughing.

AARON; Ha, ha, you're funny. 'Give up.'

2

Aaron walks away from Rachel, who just sits there paranoid as ever. She's close in the foreground, and we see her eye twitching.

AARON; We'll catch this guy eventually, don't you worry.

AARON; Oh, hey... when are we ever going to meet that boyfriend of yours?

RACHEL; Eventually.

3

CAPTION BOX

CAPTION; FOUR HOURS AGO.

4

LOW — looking up at ENRIQUE — the fry cook from White Castle that was interviewed on the news in issue one. He's on his knees, crying. Behind him is a silhouetted RACHEL — we can't see her face. She's dressed like a ninja assassin from what we can see. She's holding a gun about a foot away from the back of Enrique's head.

ENRIQUE; Please, don't! I'll say he was Asian!
And a chick! Whatever you want!

ENRIQUE; I won't tell!

5

TIGHT ON RACHEL'S FACE, now illuminated by the flash of the gun barrel. She's just killed Enrique OFF PANEL. She looks insane.

RACHEL; I know you won't.

SFX; BLAM! BLAM!

PAGE TWENTY

FULL PAGE SPLASH.

The FALL. The heavens open up, and Lucifer is cast down from... well, Heaven. His army of fallen angels fall with him, like it's raining birdmen. Lots of clouds, lots of rays of light. Some lightning. Spears. Very vertical.

URIEL (V0); But Lucifer rebelled, and there was a war in Heaven. Then God cast out—

URIEL (V0); Shouldn't you know this? Everyone knows this! Read your Bible!

PAGE TWENTY ONE

1

CLOSE ON LUCIFER, very very annoyed.

URIEL (VO); Now this is the part you DON'T know.

SATAN; \$^*%.

2

PULL BACK, and we realize that Lucifer's in HELL. He's surrounded by his fellow angel revolutionaries, now turned into DEMONS. One of them is at Lucifer's side, asking him a simple question.

SATAN; This is what I get? A cave, that's on fire. Nice.

DEMON; This is crap. Why don't we just go to Earth and live there? We can, I don't know, eat people.

ARCHANGEL; NO!

3

WIDE ON THE CAVERN – a flash of light heralds the arrival of an ARCHANGEL, a full adult angel with a flaming sword and everything.

SFX; FWASH!!

ARCHANGEL; The Lord has banished you and your rebel host to this Hell, Lucifer Morningstar.

4

CLOSE ON THE ANGEL – very snooty as he issues the Lord's decree.

ARCHANGEL; Here, you will punish the souls who turn their backs on God's love. And here you must stay!

5

ON SATAN and the DEMONS. They look back at the angel in confusion.

SATAN; Or what?

ARCHANGEL; Or... I do not understand.

SATAN; What's he going to do, kick us out of hell? Punish us more? Take us out of his sight more?

6

TIGHT ON LUCIFER'S SMILE.

SATAN; My brothers... enjoy Earth.

PAGE TWENTY TWO

1

NIGHT. The classic shot of Dave and Uriel driving a TAXI CAB, just like in issue one after the White Castle fight. But there's a DEAD DEMON slumped forward between them. It's got a BRICK smashed into the back of its head, half sticking out.

URIEL; So obviously that didn't work, because Lucifer's such a dick. So then there was a big meeting...

DAVE; Why are you only telling me all this now?

2

SAME

URIEL; When have I had a chance? The first few months, you didn't talk to me, then you just told me I wasn't real for a month, then you killed a few demons, and then you freaked out and checked into the booby hatch!

3

SAME – but now they're not watching the road but looking at each other. Dave's confused.

URIEL; All you've cared about is NOT doing your job! You should have been killing Kent all this time!

DAVE; Kent? What is your deal with him? I mean, I know he's horrible, but he's not any different than the other demons.

URIEL; He IS different. He's an Arch-Duke of Hell, Dave. He's got to die. He's--

4

SAME – DAVE's eyes are wide, facing front – he slams on the brakes, which causes Uriel to shoot forward and smoosh against the windshield.

SFX; SKREEEEECH!!

DAVE; WHOA!

URIEL; URK!

SFX; SPLAT.

PAGE TWENTY THREE

1
SPLASH!

12 SATANISTS in hooded robes block the road, all creepily and in formation, lit by the car's headlights. Like that scene in Kevin Costner's Robin Hood, where the father rides out to find Alan Rickman's cult people waiting. You know you saw it.

NO DIALOGUE;

2
INSERT AT BOTTOM

In the car, just like on page 22. They both stare out in shock. Uriel tells Dave he may want to get some weapons.

DAVE; What the--?!

URIEL; Satanists!

URIEL; You may want to find some weapons.

3

SAME SHOT – but now the Satanists are all looking around at the multitude of weapons, kind of in awe. Like they found a smorgasbord of death. Dave is reaching for a KATANA.

SATANIST; Whoa.

SATANIST 2; Jesus.

MIKE; Well, \$#!^.

MIKE; What? No, Johnny! We need Tommy's
Paladin! He stays!

4

SAME SHOT – but now Dave is fighting back – a katana in one hand and a morning star in the other. He swings the chained weapon, slamming one Satanist in the stomach with the spiked ball, while blocking the dagger of a second with his katana.

Mike's still playing his game, not even noticing.

SATANIST; OOF!

DAVE; RRRAA!!

MIKE; *sigh*

MIKE; Tommy, you're a brave little kid.

MIKE; Okay, let's focus. If any of them
summon a dragon, I want all the healers
ready.

5

SAME SHOT – Dave kicks another Satanist in the face while slashing another across the chest with the katana. A third is RUSHING FORWARD to TACKLE him!

Mike's still playing his game, not even noticing.

SFX; THOK!

SFX; SLICE!

DAVE; ARGH!!

MIKE; Alright, guild brothers... this is as real as it gets. GO!!

PAGE TWENTY FIVE

1
CLOSE ON DAVE – the tackling Satanist slams him INTO the wall!!

SATANIST; DIIEEEE!!

DAVE; UHN!!

2
A DARK SECRET CLOSET – Dave comes crashing through the wall, the Satanist right on top of him.

SFX; CRASH!

3
TIGHT ON THE SATANIST and DAVE – they're looking all around the secret closet.

SATANIST; Oh, \$(*@.

4
WIDE – the CLOSET is filled with every type of GUN imaginable. Pistols, Rifles, UZIs, RPGs, Bazooka, you name it.

NO DIALOGUE;

PAGE TWENTY SIX

SPLASH

Dave and two Satanists come crashing out of the second story window, all of them now with Uzis and guns and swords and axes.

NO DIALOGUE;

PAGE TWENTY SEVEN

1
Glass and bodies hit the ground in front of the apartment
building, and Dave uses one of the Satanists to break his
fall.

SFX; THUNK!

SATANIST; ACK!

2
Dave holds his UZI around four inches away from the other
Satanists head, who was coming at Dave with a scimitar,
Dave's got him dead to rights.

SATANIST; Satan!

URIEL (OFF); DAVE, NO!!

3
Dave and the Satanist both turn to URIEL, who is
desperately waving his hands 'no'.

URIEL; You can't kill him, he's a human!

DAVE; No?! What are you talking about?

SATANIST; ?!

SATANIST; I didn't say anything.

4
CLOSE ON URIEL, dead serious.

URIEL; Thou shalt not kill.

DAVE (OFF); WHAT?! You tell me to kill all the
time!

URIEL; Not humans! That's a sin!

5

Dave is still holding the Uzi to the sweating and confused Satanist's head. Dave frowns.

DAVE; What do you suggest I do?!

PAGE TWENTY EIGHT

1

And the TAXI hits the ground, right out of the jump from page ONE. Dave's hanging out the window battling two Satanists.

SFX; CRASH!

2

Dave KICKS a Satanist off the car.

SFX; THOK!

SATANIST; AAAaaaiiee!!

3

Uriel's DRIVING, but his eyes go WIDE!

URIEL; I'm driving! I—

URIEL; AAA!!

4

Through the windshield, from inside the car, we see CANDY land on the HOOD of the car in a Trinity/Matrix like pose. She's holding a black katana. She's dressed in her stripper outfit.

SFX; CHOK.

PAGE TWENTY NINE

1

ESTABLISH – the TOWER. This tall skyscraper is where Dave and Flop work. It's black and very sinister looking.

KENT (V0); Okay, Trish? Can you move your arm a little to the left? You're covering–

KENT (V0); Great. That's perfect.

2

KENT'S OFFICE – CLOSE ON KENT. He's looking through the viewfinder of a video camera, set up on a tripod.

KENT; I'm really liking the energy we've got going here.

KENT; Phil, watch the Llama.

SFX; RRNNG! RRNNG!

KENT; Hang on, guys.

3

SAME – Kent moves back slightly from the viewfinder to take a phone call on his cel, holding up to his ear.

KENT; Hi! Uh-huh. Mmm. Really? Okay, I'll handle it. Thanks.

4

SAME – now he's holding the phone slightly away from his head as he addresses someone/several people OFF PANEL.

KENT; Bad news, guys – something's come up.
Why don't we start fresh in the
morning.

KENT; You look uneasy, Trish. Trust me,
this is really going to get you
noticed!

KENT; Oh, and Flop? Can you hang back for a
bit?

5

REVERSE – there are three INTERNS standing NAKED with a LLAMA. One of them (PHIL) is dressed in a Mayan holy shaman costume. Black CENSORSHIP BARS cover their naughty bits.

They're all smoking. Two of them look terrified, while FLOP stands there smiling back at Kent (OFF). He's smoking THREE cigarettes.

FLOP; Sure thing, Kent!

LLAMA; *snort*

PAGE THIRTY

1

On the hood of Dave's moving TAXI, Candy holds the handle of her black katana with both hands, about to PLUNGE the sword into the engine of the car.

SFX; SHOK!!

2

UNDER THE CAR – we see the TIP of the sword come out through the engine block.

SFX; ZNG!!

3

Dave and Uriel both stare in shock at Candy, shot from between her legs. The last SATANIST leaps off the car in the b.g.

URIEL; Uh-oh.

4

BIG! THE TAXI EXPLODES, flipping up into the air.

SFX; B0000M!

PAGE THIRTY ONE

1
CANDY LANDS LIKE A CAT, and in the background, the CAR
crashes to the ground.

SFX; THOOM!

2
HIGH ANGLE, looking down on DAVE. Dave drags himself from
the flaming wreckage of the car. He's got an axe and the
uzi.

DAVE; Uhhhh...

URIEL; DAVE! DAVE!!

3
Uriel is trying to pull Dave to his feet, all the while
looking up at the approaching CANDY.

URIEL; Dave, get up! Get up!

4
CLOSE ON CANDY – she licks her sword, cutting her tongue
and licking her lips with her bloody tongue. With a smile
on her face.

CANDI; Hello, Dave. I have to tell you right
 up front...

CANDI; ...I've been naughty.

5
CLOSE ON URIEL and DAVE, both wide eyed, realizing this
chick is hard core.

DAVE; Wow. I feel kind of dirty just looking
 at her.

URIEL; Okay. This one you can kill.

URIEL;

I'm pretty sure God would approve.

PAGE THIRTY TWO

EVERYTHING THAT CANDY DOES SHOULD MAKE MEN FEEL LIKE A PERVERT.

1

Candy delivers a high kick to Dave's chin, causing his UZI to fire widely. But she does it sexy!

SFX; CHOK!

SFX; BUDDABUDDABUDDA!

DAVE; Uh!

2

She dodges his sword, crouching down and punching Dave in the nuts. She does that sexy too!

SFX; FWOOSH!

SFX; THOP!

DAVE; bleargh!

3

Candy brings her knee up into Dave's stomach, simultaneously bringing the butt of her sword hilt into his upper back. Sexy!

SFX; CHUNK! THOK!

DAVE; GAH!

4

ROUNDHOUSE KICK! Candy in the b.g., Dave comes spinning around, facing camera. Blood shoots out of his nose, which just broke. Super sexy!

SFX; CRACK!!

DAVE; UHH!

PAGE THIRTY THREE

1

Candy's face to face with a fucked up Dave, holding his head back by the hair. She grins an evil grin, her nostrils flaring. We can see the metal stud/piercing in her nose sparkle. She's holding out her sacrificial dagger, about to gut Dave.

CANDI; Oooo, don't be too rough, Killer. I'm just a little girl.

CANDI; How's it feel to be \$#!%\$\$ by a little girl?

CANDI; Any last words, stud?

2

PROFILE – DAVE HEADBUTTS CANDY

SFX; CHNK!

3

SAME EXACT SHOT, BUT LIKE A MEDICAL X-RAY. WE CAN SEE DAVE'S FOREHEAD SMASHED INTO CANDY'S NOSE, BUT NOW SEE THE STUD/PIERCING SHOOT THROUGH HER BRAIN AND OUT THE TOP/REAR OF HER SKULL.

NO DIALOGUE;

4

Candy drops to the ground dead at Dave's feet. Eyes rolled up and nose bleeding.

SFX; SHLUMP.

PAGE THIRTY FOUR

1

Dave stands in silhouette, sword in one hand and uzi in the other. Behind him is the fiery wreckage of the taxi, and Candy's body lies on the ground before him. Dave looks badass.

NO DIALOGUE;

2

ON URIEL, IMPRESSED.

URIEL; Wow. You should bring that kind of work ethic to Demons. We'd be done by now.

URIEL; Hopefully you won't go to hell for this.

SFX; "Hit me baby one more time!"

3

Candy's PURSE. A pink cel phone with girly flowers on it is half exposed, ringing it's Britney ring tone.

SFX; "Oops, I did it again..."

4

An unsure Dave holds the phone to his head, answering it.

DAVE; Hello?

FLOP (OS); Dave? Dave, it's me, Flop!

DAVE; Flop?

FLOP (OS); Kent wants you to come in to the office... he says there's a new business presentation he wants us to take the lead on!

PAGE THIRTY FIVE

FULL PAGE SPLASH.

Flop is on the phone in front of Kent desk. And behind him, KENT is in full arch duke of hell mode. He's really scary. He fills the room, twice as tall as FLOP and FOUR TIMES as WIDE. He's huge, with horns and spikes and hooves, bestial, massive, muscled, and makes you want to crap yourself. There's fire in his eyes and smoke coming from his mouth and nose.

FLOP; It's gonna be AWESOME!

TO BE CONCLUDED.

PAGE THIRTY SIX

NEXT!

THE COVER FOR ISSUE THREE